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THE MUSEUM ANNIVERSARY

THE plans for the celebration of the Museum's semi-centennial anniversary are taking shape, and will be published in detail in the next number of the BULLETIN. The loan exhibition, which is to be made a feature of the occasion, and which was referred to last month, promises to prove of exceptional importance. It will open about the first of May.

There will be commemorative exercises befitting the occasion, at which not only the progress of the Metropolitan Museum will be recorded, but the progress of museums throughout the country, with a forecast of what the future has in store for them.

By invitation of the Trustees, the American Federation of Arts will hold its annual meeting at the Museum, and its sessions will be planned for the days immediately following the Museum anniversary exercises.

CONCERTS AND LECTURES

AS earlier announced, there will be a second series of free concerts in 1920, given by an orchestra under the leadership of David Mannes. These will be held on the four Saturday evenings in March at 8 o'clock, and on the same Saturdays there will be a lecture in the auditorium at 5 o'clock, by Miss Frances Morris, which will include descriptive analyses of the music on the program of the evening with piano accompaniment by Mrs. Henry L. de Forest and Miss Marie Louise Todd, and will be illustrated by instruments from the Crosby Brown Collection.

FOURTH EXHIBITION OF WORK BY MANUFACTURERS AND DESIGNERS

THE Fourth Exhibition of Work by Manufacturers and Designers showing the result of study of the Museum collections in the production of objects of industrial art with a current trade value, offers various side-lights on present conditions. Logically this exhibition should at all times be the most faithful chronicle of current events which an art museum can present. In the first place, the exhibition this year holds a mirror to unsettled social conditions resulting directly from the war and the turmoil of reconstruction which is the aftermath of war. Two aspects of these after-war conditions have, in a sense, militated not only against this exhibition in particular but against public taste in general. First is the problem of social unrest, finding its outlet in the complex of labor difficulties with which we are all familiar; second is the orgy of extravagance, which demands immediate deliveries of all types of industrial art, as it does of things of other kinds as well, allowing no time for study of design and barely time for good execution.

The labor problem affects the industrial arts in a direct way, especially because they all require the highest kind of skilled hands, in many cases with long periods of experience and education. The metal, furniture, jewelry, and printing fields were seriously affected, and in varying degrees the textiles and other industrial arts as well, at various times during the year since our last exhibition. In the metal trades, to cite but one or two examples, there have been

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strikes of greater or less importance from February to December; the jewelers suffered a five months' delay for the same reason; there was a two months' strike in the furniture factories. This means, of course, a serious reduction of output, and that at a time when "produce or perish" is the watchword especially in the business field. The result was an unprecedented overcrowding of mills and shops to make up back orders with an extravagant public clamoring for its materials. As a consequence, the output of new designs was limited chiefly to shops dealing in special orders, where in turn the very production itself was the immediate result of the "drive" of buying which has been mentioned as a second factor working against the general advance in public taste. Special orders are in general practice made for immediate delivery and therefore but rarely available for exhibition; furthermore, they consist of single examples of a given kind and are therefore not typical of a general taste level, especially in a time of confusion like the present.

On the other hand, the era of large salaries for the worker has resulted in a high tide of buying in all fields. Stocks available were promptly exhausted, and, with labor difficulties at the same time in mills and factories of all kinds, new production could not keep pace with demand. It is therefore not surprising to be told by a leading textile concern that its looms are booked ahead until June of this year on orders dated last fall and that new orders just received and not even acknowledged through the mails will require all available looms until next January. And this refers to our own home conditions only. At the same time insistent demand from South America and from some parts of Europe—depending on the type of product—must likewise be satisfied.

These unsettled conditions disturb the average layman but little, it seems, for the unprecedented buying continues, designs which the manufacturer would otherwise have gladly consigned to the "morgue" of his forlorn hopes now find a market, the demand is for immediate production rather than for best production, for materials

rather than for design. Public taste is not only at a standstill, it is sliding downhill.

On the other side of the shield, however, are inscribed those hopes and positive values for which the Museum stands and in the maintenance of which it has played no small part. For the good of American design, we can record a greater number of manufacturers and designers than ever before to whom the Metropolitan Museum is a workshop; firms and individuals who do not feel the satisfaction of inspirational success in their works unless the Metropolitan Museum has had something to do with their design. Without them the period of reconstruction in America would cost us all the advances in design as applied to industrial arts which we have made in the whole period of our history—against what odds only the manufacturer can say. So while there are firms that say, "We are sold up until next year," there are others that say, "We have all we can do to produce our old orders, but we have just had some new designs made after a number of visits to the Metropolitan"; again while there are firms that say, "We are very busy with last year's patterns, people don't care, they want the goods now, so we have *no looms left for experiment*" (the italics are ours), there are others that proudly bring out of their cases samples of designs but a few weeks old, worked up in our galleries and say, "We must produce, so we produce better things; people want goods now but they will listen to the argument of better design if we take a few minutes to make it clear to them." We have not far to seek to find those that carry forward the torch. On the one hand, no looms left for experiment, on the other a sheaf of new designs with not a free loom in sight for months ahead, yet always an effort toward something better—and that effort always with the help of the Metropolitan Museum.

The Museum has created an era of good will among manufacturers, many of them far outside New York; it has convinced them that we are ready to help, that formidable exhibition of the finest things of all times is not the whole task of a museum, that it must teach and work as a part of its patriotic service. The Metropolitan

Museum has assured for itself the consideration of producers of American industrial art as a laboratory of American design.

Due to demands for gallery space, never so urgent as this year, the industrial arts exhibition, which opened on March 1 and will be on view until March 21, has been confined to a single gallery (Wing J, Room 10), with the result that it became necessary to limit the number of exhibits that could be received from coöperating firms and individuals. The latter have, furthermore, been ready to indicate, as shown on the exhibition labels, the sources of their inspiration for the designs, motives, colors, etc., shown.

This practice was followed in the present exhibition in order to make clear to manufacturers, as well as to others, the various ways in which the collections can be made directly useful to them. The first argument to be presented is that of the cash value of design; no more convincing reasoning is needed than to show them the pieces on exhibition when this BULLETIN is published. These objects are of current manufacture, they are taken out of stock in hand, they are in some instances lent to the Museum for this exhibition by the owners who had bought them from the firms whose names are announced. In presenting such a collection of objects of current manufacture the Museum wishes also to express its gratitude to the manufacturers and others who have been good enough to lend examples of their skill for this purpose; they are doing a splendid work for the good of American design in presenting this concrete evidence of museum usefulness.

The exhibition shows that all parts of our collections have been used, and that this use has but rarely been in the form of reproduction. Copies are, of course, occasionally required and it is only fair to show that some people have this appreciation of good things of the past. Yet the majority of pieces shown prove that the fundamentals of design are the same in all crafts, that they are obvious to the maker of rugs though he finds them in vases, that they are discovered by the designer of costumes though she sees them in furniture. It is therefore no longer a novelty to those who

have to do with the industrial arts exhibition at the Metropolitan Museum to find an advertising design which originated in an ecclesiastical vestment, a furniture color which was found in Persian tiles, silverwork which saw its beginnings in carved ivories, a talcum powder box the design for which was suggested by Japanese prints, cravats which were designed after studies made in the armor collection. It is in these indications of real study that the work of the Associate in Industrial Arts offers a fascination and pleasure equaled only by that of the teacher who observes the opening of the child's mind, the inventor who sees his experiments give definite promise of achievement, the designer who traces the progress of his first conception through many stages and mechanical processes to the finished product sold on Fifth Avenue.

The Metropolitan Museum *has* a practical or trade value, it *is* an adjunct of factory, shop, and designing room. It is a working collection, a museum militant, and rapidly taking its rightful place as a workbench of American taste. R. F. B.

LECTURES ON ARCHITECTURE

OF Professor Fiske Kimball's course on Domestic Architecture of the American Colonies and of the Early Republic, given in the Museum Lecture Hall on Thursday afternoons at 4 o'clock, three lectures remain, as follows:

March 4 Eighteenth-Century Interiors

March 11 Early Republican Houses

March 18 Early Republican Interiors

On March 25, at the same hour, William Bell Dinsmoor, Architect to the American School of Classical Studies at Athens, will begin his course on The Culmination of Greek Architecture in the Age of Pericles. The division of his theme will be as follows:

March 25 Rise of Periclean Architecture

April 1 Periclean Architects and their Buildings

April 8 Principles of Design

April 15 Construction and Erection

April 22 Rebuilding the Periclean Monuments

These lectures are free to all without tickets.

REPORT OF THE TRUSTEES
FOR THE YEAR MCMXIX¹

THE salient points in the history of the Museum during 1919 are the following:

There has been the largest attendance in any normal year. The exact number was 880,043, an increase of 244,546 over the attendance of the previous year. This has never before been exceeded except during the exceptional years of the Hudson-Fulton and the J. Pierpont Morgan exhibitions.

There has been the largest attendance, without exception, of those who came to the Museum for instruction, 138,923.

There has been a complete demonstration of the desirability of adding music of a high order to the other attractions of the Museum. The attendance at the eight orchestral concerts given during the past winter aggregated 39,071.

The most important additions to the art collections of the Museum, either acquired or first exhibited during the year, are the following:

The great collection of Dürer's etchings and woodcuts, formed by Junius S. Morgan and ranking, both in quality and number, close to the Dürer collections of London and Paris.

The seven Egyptian statues of the Goddess Sekhmet and the Egyptian jewelry of the Princess Sat-hathor-iunut.

The complete set of gilded and engraved armor for man and horse made for Sieur Jacques Gourdon de Genouilhac in 1527.

The two portraits by Ingres.

Memory, a statue by Daniel C. French.

The two tapestries bequeathed to the Museum by Mrs. Augustus D. Juilliard.

The City's appropriation for the Museum for the year was cut down from \$233,000 appropriated for 1918 to \$175,000, in spite of the fact that the expense of operating the Museum was largely increased. After considering various measures of possible economy the Trustees decided in the interest of the City and the public to keep the

entire Museum open on full time as heretofore, with the single exception of Saturday evenings. The adoption of this policy has strained the financial resources of the Museum and has prevented the acquisition of objects of art which otherwise could have been acquired.

The number of accessions of objects of art received by bequest, gift, and purchase was 1,394, a larger number than that received last year by 444.

Five bequests, embracing 140 objects, have been received under the wills of Mrs. Virginia Purdy Bacon, Mrs. Charles Frederic Chamberlaine, Mrs. Helen C. Juilliard, Charles M. Schott, Jr., and Mrs. Margaret E. Zimmerman.

Gifts numbering 737 objects of art, as well as 1,798 prints, 271 books, and 261 photographs, have been received from 327 donors. All of them have been formally acknowledged by the Trustees, but they avail themselves of this opportunity to express to the donors, once more, their hearty appreciation of the interest which led to these presentations as well as their thanks for the objects themselves.

Notwithstanding the necessity for the conservation of purchase funds, several important additions have been made. The total additions of objects of art were 517, 1,369 books and 677 photographs were purchased for the Library, and 868 prints for the Print Department.

In the year 1920 the Museum completes its first half century of existence. This event will be appropriately commemorated and the precise nature of this commemoration will be announced early in the year. The Museum was founded with broad vision and wise forethought. Its beginnings, in the retrospect, seem exceedingly small. Its growth has far outstripped the highest hopes of its founders. That growth cannot be attributed to any one man or any single group of men. It has been made possible by the public spirit of many, some of whom have passed away, some of whom are still living, and most of all by the cordial coöperation, almost without exception, of the City government and of the people, not only of the City and State of New York, but of other cities and other states.

¹An abridgment of the Annual Report of the Trustees for 1919, to give a few of the important features. The report will be sent to all the members of the Museum, and to all others upon application.



ORNAMENT BY VIRGIL SOLIS

"ORNAMENT" IN THE DEPARTMENT OF PRINTS

DURING the last six months the Print Room has acquired a number of ornament prints and books, some of them of more than ordinary interest. In this note only the prints made to serve as patterns for workers in the precious metals will be referred to.

Largely pure design, ornament of this type is notoriously one of the most difficult things in the world to describe, since any attempt to do so properly and competently would require as a condition precedent the creation of a large and highly artificial technical vocabulary. Such a vocabulary would require for its creation such an amount of study and keen analytical thought as seems never yet to have been brought to bear on the problem—and even if some person possessed of the time and erudition necessary for the task were to undertake it, the comprehension of the vocabulary, once it were worked out, would demand so much special knowledge that but the very smallest number of professional print cataloguers, and one can think of no others, would be tempted to acquire it.

It is therefore obviously impossible to describe it in words in such a way that any one, even if he were familiar with the material, would be able to understand what was being said. But, nevertheless, it may

not be out of place, with the aid of some reproductions, to try one's hand at casting a little side-light on some of the aspects of the material.

The prints are all designs for workers in the precious metals and, representing the solutions of similar problems offered by German, French, and Dutch artists, afford the curious a chance for an excursion in comparative psychology.

The earliest in date, and certainly among the most important, is a design for spoons by Heinrich Aldegrever who, though generally classed among the German Little Masters, is really not of their number. With the possible exception of Dürer he seems to have been possessed of a finer sense of style than any other German ornamentist, his plates ranking high among the most excellent things of their kind that Europe has produced. His designs are marked by a distinction which seems almost foreign to Germany in its beautiful poise and easy grace, qualities largely attributable to his close observation and most intelligent appreciation of the accomplishment of the Italian Renaissance, for rarely has there been a more lovely result produced than by the grafting of Italian motives on a German base which his skill made possible. Perhaps a trifle too easy and free in its elegance, it is quite the best and truest that Renaissance Germany produced.

About a generation after Aldegrever

came Virgil Solis, busy and prosperous manufacturer of prints of all sorts and descriptions in republican Frankfurt. Bartsch's list of his prints runs to no less than 568 numbers, several of which are mere notations of whole books full of illustrations, one of them containing no less than 216 pieces and another 178. The difficulty of describing the ornament made by Solis was so great that finally the great Bartsch himself, the Littré of prints, got so weary that at the end of his section devoted to ornament we find the following rather spiteful note, evidently written by a man who had labored until exasperation at his intractable material caused him to throw up his hands: "There still exists a considerable number of plates containing designs for plate and jewellery, which possibly belong to the two foregoing series, though they differ in size. But as we don't know how many of them there are, and they are the least estimable of Virgil Solis's works and in consequence little collected, we have thought ourselves justified in foregoing their description, especially as their detailed enumeration would have been infinitely tedious, and in any event would not have sufficed to enable any one to distinguish them." Where Bartsch, who had a greater and more intimate knowledge of prints and cataloguing than any other man who ever lived, felt himself unequal to the task, other and less experienced people surely may be forgiven for confessing their incompetence.

Among the pieces by Solis in the collection are a number of "samplers" of arabesques, evidently intended for the use of workers not only in the precious metals but in iron and steel as well. A typical

example is reproduced in these pages and will have to serve in lieu of description. It is evidently a fusion of German precedent and Italianate and Eastern design, adapted to the use and requirements of Solis's constituency—the wealthy, comfortable, middle class of the German trading cities. There is plenty enough personality here, a very real identity, but how far removed from that of Aldegrever! The hand that did these plates made samplers, put together on the one print snippets of motives

to be cut up and used by other men as occasion might require, and he did not bother his head to combine them as finished works of art—with the result that he appears to have given merely a vocabulary of design, but no syntax. It is for all its charm just a bit inchoate, in its unordered richness resembling the German prose of the time.

Another and slightly later aspect of German design

is afforded by the nine prints by Bernhard Zan which are among the rarities in the collection. Of Zan nothing seems to be known beyond his name, and the facts that some of his prints are dated in the 1580's and bear the name Nuremberg. Like the Solis pattern they are interesting because carried out in exactly the technique which would be used by the metal worker in applying their design to the beakers and other objects for which they were intended, thus standing at the opposite pole from the Aldegrever in which we see not so much a pattern for a thing as its highly finished representation from the hand of a great and most skilful master of the technique of engraving. The probabilities are that Zan knew little or nothing about the engraving of copper-



NIELLO DESIGN BY THE MASTER A. D.

plates as distinct from the ornamental engraving of silver vessels, and in fact, if one were to be strictly accurate, one would have to say that his plates were not engraved at all but chased. However, they are typical of the best silversmiths' design which the end of the sixteenth century produced in Germany, the vessels decorated in their manner being among the most ardently collected pieces of metalwork known to the collector and connoisseur. Here again we meet the people for whose

delectation they were made—a richer and more opulent group than those whom Solis typified, quite *haute cuisine* as compared with his *cuisine bourgeoise*. Very human in their make-up, purse proud, extravagant, ostentatious, doubtless somewhat *protégé*, they were very little given to dreaming or any very nice consideration of the details of their daily life. They liked what they liked, and they liked to have it

around, and being the solid men of affairs of their day they were apt to have what they wanted, and so on one of these plates we find flowers and fruit and good luscious vegetables all mixed together, pea pods and radishes, apples and pomegranates, roses and lilies, in one beautiful combination which could not but reflect pride in the garden and the generous purses and appetites that dictated its contents.

About the same time as Zan, though possibly a little later, we find Daniel Mignot, who despite his French name and his obvious study of French precedent, worked at Augsburg. His designs seem to have been intended for jewelers and others working upon small and restricted surfaces, and are interesting not only for the elegance of their forms but for the little niello

designs by which the corners of his plates are often occupied. This type of ornament in which pure design was utilized in white upon black was very popular about this time in France, and its use by Mignot indicates that even in his time the "Paris model" was highly regarded in the provinces of the *monde des modes*. His plates speak of a society in which "Little Mary" was not so constant a preoccupation as that for which Zan worked, and in which womankind played a larger rôle.

Further development of the type of niello design with which Mignot's name is associated is to be found in the prints by the anonymous Master A. D., one of whose plates is dated 1608. There seems to be some question about his nationality, but it is most probable that he was a Frenchman, as his designs have a logical and trenchant quality which is very rarely found in the work of the German schools. He carried

this style of work to a quite extraordinary degree of elaboration and finish, his designs being uncommonly brilliant and resonant, if one may be pardoned the word.

The highest development which this type of work reached may not inconceivably be found in the prints by Jacques Hurtu, one of whose plates is dated 1619, and who certainly was French. Many other designers of this kind of thing display great skill and ability but, to the writer at least, Hurtu's achievement is quite the most delightful and charming of all, because, while losing little if any of the logic and brilliance which mark the work of such an artist as A. D., they are informed with a pretty fancy in the use of flowers and leaves that is not wholly unrelated to that of such a later and different person, for example, as



NIELLO DESIGN BY JACQUES HURTU

Pillement. The swirl pattern which is here reproduced is quite extraordinary, a very real masterpiece, and as lovely an example as one may hope to see of the beauty which on occasion finds its way into

but by design. Then there is a star and circle pattern which is also among the delectable things. Full of plants and flowers and little furry living things as a child's paradise, it too observes its laws of



DESIGN FOR A BEAKER
BY BERNHARD ZAN

this kind of work, for not only are the flower and leaf forms keenly seen and boldly conventionalized but they are imbued with a sense of movement which, to say the least, is most unusual. There are few enough paintings in which there is more movement than we see here—and it is accomplished not by draughtsmanship

placing and of movement, if not so trenchant, certainly more charming than the swirl. Hurtu's work is rare, and as it lacks completely that *glänzende* engraving quality which fascinates so many amateurs, it has attained to little celebrity. His name is absent from all but the fewest dictionaries of artists. And yet if perform-

ance is what we look for rather than labels and endorsements he must certainly be classed, if not with the greatest, at least with the choicest of the ornamentalists.

In the collection there is also a handful of odd designs, for the greater part anony-

larly attractive, and make one desire to see a piece made from it.

A group of little designs for finger rings, anonymous and presumably made at Lyons about the middle of the sixteenth century, represents an aspect of French design of



DESIGNS FOR JEWELRY
BY PIERRE MARCHANT

mous. Most of these are niello patterns resembling on a smaller scale the work of A. D., but among them is at least one example of the work of Pierre Marchant which is here reproduced as a typical example of the charming jewelry design of the early seventeenth century in France. Even in its black and white it has an ordered richness and beauty which make it singu-

larly attractive, and make one desire to see a piece made from it. Doubt has been expressed to the writer of their authenticity, but so far his opinion with regard to them remains unshaken, for they have to a marked degree certain stylistic qualities which the archaizing designer rarely if ever succeeds in catching. They

speaking loudly of the France of the middle sixteenth century, exhibiting in addition to forms and lines, the peculiar and elusive something which sets the work of that school apart from that of the rest of the world. Various attempts have been made to express this in words; terse, logical, trenchant, clean cut, the French *tranché*, all occur to one, but none of them reaches the point. Somehow it reminds one a little bit of "Euclid," who, as one remembers, time after time, in the logical progression of his theorems, "proves" that certain things cannot be because they are "absurd," forgetting or omitting to say that in fact they are not really absurd but only contrary to one or another of his definitions, which after all are merely a series of assumptions which have been adopted as rules of the game, for there are a number of perfectly logical non-Euclidean geometries according to which some of Euclid's most glaring absurdities are perfectly normal and true. The French have always played their game of the arts and crafts with the most touching respect for definitions, a sort of subconscious inhibition guarding them against that casual and quite careless disregard of postulates which the rest of the world continually displays in the face of facts.

The French designer has always had style and frequently has produced amazing results—but invariably, if one looks close, one can see that both style and invention have been the result of tight thinking in a closed system of postulates and "absurdities," evidencing not so much imagination as carefully calculated solution of definite and narrowly limited problems.

On turning from these French designs to a group of Dutch seventeenth-century

silversmiths' patterns, one is immediately aware of a different attitude toward life, in which to be humanly pleasant rather than intellectually logical is the aim. Somehow in looking at these engravings for the tops of beakers one does not feel that the man who made them was fenced about by an impenetrable hedge of "it isn't done's." Naturally his work is not so "well bred," but it has a most distinct and very charming character, and a definite even if

somewhat amorphous personality. His shoulder blades have a tendency to sink backwards in his chair; he doesn't sit bolt upright as the French designer did, heels touching and knees together. Altogether he was a more comfortable sort of person, as though he might be a comrade and not merely a beautiful demonstration of a theorem. His mind was not ordered and laid out like a flowerless formal garden with gravel paths and close-cropped borders on which no leaf dared

fall, but had plenty of bright-colored blossoms, and lush grass, and berries and currants, and well-kept fruit trees. The Dutch designs speak of a tidier housekeeping than the French, one in which elbow grease and cheerful human intercourse played a larger part, and in which logic was never allowed to interfere with cleanly comfort. It would be a bold man who should say that it is poorer than the other kind of thing, intellectual as that was. Certainly it was different, and in its working more akin to the mental processes of the English-speaking world, for however much we may tug at the straps of our fashionable French boots, all that we do thereby is to prove the more conclusively that the processes of certain logical types are alien to us. W. M. L., JR.



NIELLO DESIGN BY JACQUES HURTU

WOODCUTS BY ALBERT DÜRER

FOR those who have not been familiar with Renaissance woodcuts, the following notes may be of use in looking at the Dürer woodcuts now hung in the Print Galleries.

In one of the floor cases there are exhibited side by side the original wood blocks for the Decollation of Saint Catherine and Samson and the Lion, and early impressions from them. As can easily be seen, the cutting of the blocks involved not only a good deal of labor and a quite considerable amount of skill, but a great deal of time. There is nothing to prove that Dürer himself cut these, or any of the other blocks from which his woodcuts were printed, and every reason to believe that the work was done by one or another professional woodcutter, or Formschneider, as they were then called. This fact might tempt people to say that, then, the impressions from the blocks can not be "original"—but any such deduction would be wrong, for they are most highly original in the sense of not at all being reproductions. Dürer drew his design in ink on the plank of wood, drawing each line just as he wanted it to appear in the print. The cutter then took the plank and with his knife and gouge cut away every bit of the surface that was not covered by Dürer's lines. Ideally he did not touch the drawing at all, simply the white spaces between the ink lines. He brought nothing to the work of art, not a single line did he insert or change. Certainly he could by being clumsy spoil the lines, but he added nothing of his own. Artistically he simply didn't count as a factor, any more than the acid does with which an etching is made—because he was really only a human mordant.

Theoretically the woodcut is the simplest of all the old-fashioned graphic techniques, infinitely simpler than any etching, engraving, mezzotint, or stipple. Any one who has ever carved his initials on the top of his school desk has made a woodcut, and knows the technique. But because of this simplicity, the woodcut is also the most difficult of them all. Anybody who is not utterly stupid and whose fingers are not all

thumbs can learn to make a print in one of the other mediums that will not be too dreadful—for they are all of them great schemes for camouflaging poor draughtsmanship. The woodcut, however, is so simple that it is impossible to disguise what is really going on it—either it is well drawn, and a good woodcut, or it is poorly drawn, and a bad one; there is never anything to divert or distract one's attention from that fundamental question. And as the world knows, good draughtsmanship, for all that it looks so very easy when we see it, is really the hardest thing of all to learn. There are so few really great draughtsmen, and so many amazing technicians, that the mere counting up of names proves the point.

People are met, from time to time, who refuse to pay serious attention to woodcuts on the ground that they are "just woodcuts," their enunciation of the phrase implying that a woodcut is too common and ordinary a thing, too vulgar even, for the likes of them. Of course there is no reply to make to such an attitude as this. It is so much like that of the man who didn't like spinach, that it precludes any discussion. All that one can do is to say that a number of highly intelligent persons, like Dürer and Holbein, and Titian and Rubens, and Blake and Daumier, have made or designed woodcuts, and that handsome is as handsome does, and to advise those people to dismount from their high horses and give their spectacles a fresh rub with a plain linen handkerchief because silk won't help a bit.

If they do get down and rub their glasses, they will possibly see that the plain paper which shines so brilliantly between the good solid black lines of the woodcut is very nice after all, and even, conceivably, that the beautiful texture of the mellow old handmade paper is infinitely handsomer than the brown ink which modern etchers have got into the habit of putting all over their etchings like so much Worcestershire sauce. For, you see, ink smeared all over a print is exactly like a bottled condiment, it is only put on because the thing that it covers isn't good enough to pass muster without its aid. And when people don't like Renaissance woodcuts because they

are so plain, they are just like people in the restaurant who cover their food all over with some bottled sauce before they even taste it—one can tell offhand what dreadful kinds of things they have grown accustomed to, poor dears.

Now there is no denying the fact that the Renaissance woodcut as compared with the typical modern etching is coarse of texture—so strong and brilliant that one can actually see it across the room and tell what it represents from that distance. This is possibly disconcerting to persons who have become accustomed to seeing the prints about their walls simply as little black or gray or brown spots which couldn't be seen at all were it not for the nice white paper mats that surround them. But, after all, it is hardly fair to dislike a work of art because you can actually see it—since it would seem as though that were what it was intended for. This bigness and strength, therefore, instead of being a blemish is really a virtue; more even than that, it is the very reason why woodcuts are so nice, they are really black and really white, and never those in-between, indecisive things, that people call half-tones.

Now "half-tone" is more than a mere name for the certain kind of photographic reproduction with which our books and magazines are illustrated, it is far more than that—it is a psychological aberration which has afflicted a large part of the world. Artists, no matter what their medium, work in half-tone, from the etcher who smears ink all around, and the sculptor who never makes a direct statement of a plane, to the writer who is afraid of a clear, simple sentence and says "as it were" instead of "is." And this is the real trouble with the old woodcuts, in so many modern eyes, they are full of the "ises" and "ares" of affirmation, and guiltless of the "possiblys" and "perhapses" of hesitation and indecision. The really good ones all have an air as though repeating to themselves the refrain "I know what I know."

Then there is one other point. I have, just said that the old woodcuts are black and white, which is a very important thing, and not nearly so trite as it sounds, because back of it there lies a simple optical fact

which is of the greatest importance to any one who is interested in the whys and wherefores of prints. Every one has seen how some prints are brilliant and others soggy, but few people have ever stopped to think what it is that causes the difference. It is just this, that in some prints the whites stand out, and they are the brilliant ones, while in others the whites are hidden and obscured, and they are the soggy ones. It all comes back to the whites, and to the fact that it is the whites that make the picture, not the blacks. Black, any student of optics will tell you, we can't see—wherever there are black lines, the paper under them has been blotted out so that it doesn't exist any more, because so far as seeing is concerned it has been covered up by a little piece of darkest midnight. The whites we do see, and it is the shapes and forms and contours of the whites that make the picture for us.

Curiously enough, in the woodcut, this optical truth is true also in the actual making of the print—the work of the woodcutter has all gone into making the whites and not the blacks, it is the whites that he has cut and fashioned and trimmed into shape, and the blacks are merely the parts that he hasn't bothered with. At first this seems an odd point of view, and very queer, but once one accustoms oneself to it it is simple and obvious enough, and it explains a great many things which previously one was merely rather dumbly conscious of. Also it affords a remarkably good working test for the goodness or badness of prints, a sort of aesthetic touchstone which, while far from infallible, is still as little fallible as any. It will never solve any of the mysterious questions to which personality gives rise, but so long as people are going to go around looking at prints and saying that this is a good woodcut or etching, as the case may be, and this a bad one, without ever thinking anything about draughtsmanship or composition or imagination, it is as good a rule as we can find to test the validity of statements about the goodness and badness of prints. At least it asks whether they are good black and white, things, that is, which are really white and in some places really black.

Finally there is another thing about these old woodcuts which should be borne in mind and that is that they were popular in the fullest and best sense of the word. Like certain wonderful texts, they were printed and reprinted in vast quantities, and sold for very small sums so that the poorest in the land could and did possess them in intimacy at home. As matter of fact, the poor still can and do have them in vast quantities, because they have been copied and facsimiled as no other designs ever have been. Even during the war in Germany they published sets of facsimiles, most excellent ones too, at prices running as low as a few cents apiece, and their publishers found them most advantageous merchandise, for they seem to have been sold in the greatest quantities.

Now there is something in this that is worth thinking about. Sets of prints made four hundred and more years ago that are still in the heyday of their broad popularity are not everywhere to be found, and something very real must lie back of it. Perhaps it can best be explained by an analogy.

From the collector's point of view there can be no question about the fact that, as compared with a copy of "Hamlet" dated this very year, that famous and much-discussed first edition of which but two copies are known is much the more desirable. One costs but the equivalent of breakfast in a dairy lunch; possession of the other confers immortality in the memories of collectors. And yet from another point of view, an ordinary one perhaps, that first edition is far from being so remarkable as the other, which is perhaps of the three thousand four hundred and sixty-seventh edition. The number of books that have been printed once is legion—perhaps the worst thing one says of a book is that it was printed "once." But three thousand four hundred and sixty-seven, not copies, but editions, is something not only very rare but something quite extraordinary, because it means so very much. It goes back of editions entirely, discards the physical object, and presents us not with so much torn and tattered paper, but with Hamlet, a living thing in which men, not merely some people, still find interest. Had there

never been but those two copies of 1603 in existence—one may ask what would they bring, and where would be their fame, for both price and notoriety are based on the existence of all those millions and millions of later copies. And it is in these that the greatness of "Hamlet" lies.

Now as for Dürer, much the same is true. His greatness is not to be found in the priceless and unequalled impressions in the Museum or in any other "collection," but in the thousands and thousands of mediocre impressions, of copies, and of reproductions, with which the world is filled, for they mean that he lives and moves in men's minds and does not lie perdu, solander-boxed for the privy inspection of the few.

The great majority of people who know and admire Dürer's work today have never even seen an original impression from one of his plates or blocks. They know and possess his work in reproduction of every kind and size from a post card up, and they get what they look for, what they want, from those reproductions. Some people say of certain artists that their work is so superlatively fine and delicate it cannot be reproduced, and can only be appreciated and understood from the very finest originals. But one may very justly query whether any such butterfly-wing beauty as this is really more than that *beauté du diable* which is one of the attributes of youth and freshness, a cosmetic beauty which is no more than skin deep and quite unfit to stand the passing of time. Real beauty lies so much deeper than that, that it is impervious to such little things as time and wear and facsimile. In fact, the facsimile and the close copy may very well be regarded as the colanders of real beauty; what won't pass through is doubtfully worth while.

And so it is with these woodcuts, they have been more printed, more copied, more facsimiled, than any other prints ever made, and whatever the collector may think of them in his desire for exclusiveness, the great world knows that in them there is more of what it wants in the way of a print than in any other prints which have ever been made, they are really great pictures that suffer less in reproduction—i. e. in

reprinting, like Shakespeare or the Bible—than anything else it has ever found. And that is saying a very great deal, for after all a print is a print, that is, a picture of which a great many duplicates are and can be made. If duplicates can't be made, what actually is made may be very lovely, but really is it a print? W. M. L., JR.

EIGHTEENTH-CENTURY DECORATIVE PANELS

WHETHER or not we are about to have a revival of the French "period" in decoration is a question, but it is certain that there is and will continue to be a great freshening of interest in French decorative art, particularly in its eighteenth-century phases. In this connection it is interesting to note the rapid recrudescence of the painted panel as a means of interior decoration. The great variety of precedent offered by eighteenth-century France in this particular is practically unrivaled. From Gillot and Watteau to Prieur and Rousseau de la Rottier the French decorators have shown themselves masters of this form of treatment not only in technique but in composition, form, and color. It is not, of course, an art in the grand manner, but an art thoroughly expressive of the times and its requirements, as is proved by its rapid

decay under the formalism of the Empire.

In the fifteenth century the Venetian, Marco Polo, amazed his contemporaries with the marvels of far Cathay, but it remained for the eighteenth-century decorators to give visible form to this vague wonderland which was hardly even then clearly identified with the scarcely less mysterious China of tea and porcelain. In the accompanying illustration (fig. 2) from the Hoentschel Collection we get a glimpse of this topsy-turvy creation with its Lilliputian population and vegetation unknown to mundane botany.

The canvas¹ probably formed one of a series used in the decoration of a room, as the composition indicates some sort of balanced arrangement. Its design recalls very strongly the fantasies of Jean Pillement. About Pillement little is known save that he was born at Lyons in 1727, studying there and in Paris. For a time he was employed as a designer in the factory of the Gobelins, later apparently becoming an itinerant painter, visiting England, Germany, Austria, and Portugal. In the course of his travels he seems to have

built up a reputation, for he became painter to the King of Poland and to Marie Antoinette before dying at the very respect-

¹Acc. No. 07.225.281. 52½ in. x 31 in.



FIG. 1. PAINTED PANEL
FRENCH, 1780-90



FIG. 2. PAINTED PANEL
FRENCH, XVIII CENTURY

able age of eighty-one. Pillement's claim to fame as shown by his published designs rests chiefly on his merits as a decorator, in spite of the fact that he was ostensibly a landscape and marine painter. Although for lack of positive evidence it is idle to say this canvas actually came from his hands, it is undoubtedly very closely allied to the designs in his book of engravings.

The canvas is painted with an ease and sureness typical of these decorative masters of the eighteenth century, who seem to have painted as they breathed, with native instinct and entire lack of conscious effort. The paint is put on thinly with a dashing stroke which shows how quickly and directly the work was done. Allowing for the sinking in of the color, the significant thing is the sureness of the tones produced thus rapidly. This would indicate not only the skill of the painter, but that he must have been working with a palette, probably very simplified, with the capabilities of which he was absolutely familiar. This use of a limited palette is practically universal among the decorators of the century, and accounts in a great degree for their sureness and mastery of technique.

Trivial as this sort of work may seem, it is admirably adapted to its purpose and to the taste of the time—a time when the greatest artists of the day did not disdain the task of decorating a boudoir. If we find cause for quarrel, it must rather be with the spirit of the age than with the art which so perfectly answered the calls made upon it.

Following the grotesque singeries and chinoiseries of the first half of the century came the arabesques of the period of Louis XVI. These afforded a more formal and axial basis of composition in accordance with the severe line and classicistic detail then in use. Although the basis of the design had these elements of formality, the treatment of the detail was often of the freest possible sort. Especially is this true in the earlier examples in which the element of the rococo is still powerful. It is this spirit that animates the fantasies of Jean Pillement and the floral sprays of Ranson, and saves the arabesques of the period

from the dryness that characterizes the work of Normand and his successors of the Empire.

The panel¹ from the Hoentschel Collection illustrated herewith (fig. 1) dates probably from about the period 1780-90. In spite of the fact that time has not dealt kindly with it, much of the original beauty remains and will amply repay a careful examination. The design, mostly in delicate pinks, mauves, and blue-greens, is painted on a cream ground.² The composition of the arabesque is of a rather individual type. It starts at the base from a female torso which terminates in the sheath of acanthus. From these leaves spring two tenuous scrolls forming the starting point of the rinceaux which border the sides of the panel. The central design grows from the head of the figure and develops two scrolls at about mid-point recalling those at the base, and terminates with a wreath of flowers suspended candelabrum-wise from a knot of ribbon at the head of the panel. The design is completed by naturalistic sprays and garlands of flowers sprouting from the central motif, which serve to fill in the pattern and give it depth and atmosphere.

Apart from the execution or color the panel has a justness of spacing and proportion found only in the best work of the time. It is, however, in both the color and the drawing that the indisputable evidence is given of a master's hand. The tones are played against each other in such a way as to secure a maximum effect, but being few in number their constant repetition results in complete harmony. The charming drawing and graceful pose of the figure holding an arrow in her outstretched left hand recall in feeling and technique the manner of the mid-century.

The panel is placed by M. Champeaux³ in the style of Salembier, an engraver and designer who worked during this period, and about whom little is known save what may be gathered from the engraved designs

¹Acc. No. 07.225.449. H. 55 in., W. 20 in.

²Two-ply oak panel prepared with gesso.

³A. de Champeaux, *Portfeuille des arts décoratifs*, pl. 898.

left by him.¹ A study of these designs, while bringing out certain similarities of manner, does not tend, on the whole, to confirm the above. In the first place, the composition has none of the complexity that seems characteristic of Salembier's panel designs, and there is also a noticeable difference in the manner of spacing, for which difference in method of presentation hardly accounts. Salembier himself, as far as is known, was not a painter, which would eliminate his direct authorship. The exquisite technique of the panel certainly does not indicate the work of a second-rate decorator who would rely on copy-book designs for inspiration, but rather the work of a craftsman of the first rank carrying out his own design. The handling is distinctly in the tradition of Boucher and might well be due to the hand of Jean-Baptiste Huet himself, who was a pupil of a pupil² of the latter, and one of the most prolific and versatile decorators of his time (1746-1811).

The motives used in the panel are, of course, common to the period and all occur in Huet's work.³ The latter's designs, especially those for the textile factory at Jouy, have a somewhat heavier character, but this is probably due to the purpose for which they were intended. Unfortunately, no confirming external evidence is as yet forthcoming, for even a tradition that the panel came from the Trianon is entirely unsubstantiated. It is undoubtedly, however, a masterpiece of its kind and deserves the careful study of all who are interested in fine design and craftsmanship. M. R. R.

A COMMERCIAL MUSEUM

THE Bush Terminal Sales Building is the museum idea applied to commerce. It is the outgrowth of a vital need which developed at the great terminal plant in

¹Matériaux et documents d'art décoratif, Ornaments des maîtres anciens, Guérinet, pub. pls. 43-54.

²Jean-Baptiste Leprince (1733-1781).

³Nouv. Coll. du Musée des Arts Décoratifs, 9 série, Guérinet, pub. (Oeuvres de Huet et son Ecole).

Oeuvre de diff. genres par Huet, grav. par DeMarteau, Guérinet ed.

Brooklyn and probably the thought of an industrial museum had no important place, if it had any, in Mr. Bush's mind as the plan took shape. Yet it is that. Instead of art objects it exhibits the products of American factories. Its collections of manufactures cover the widest range and are selected for merit. Painters and sculptors may be little concerned in them, but artisans and craftsmen are very deeply; and antiquaries have had to do with many of the furnishings. The building itself is the successful working out of a sound architectural conception, a slim, graceful tower which is a most attractive feature of the scene in the central section of New York.

True, manufacturers are represented there somewhat on their own initiative, but none may find a place whose product fails of a certain definite standard or compares unfavorably with the best in its line; and in the early days of the institution its executive heads, once satisfied of the grade of his wares, sought the manufacturer more often than he sought them. Nor need an exhibitor die to be deemed great. His greatness lies in living and doing. This museum of business encourages new talent, is always on the lookout for it and fosters it when found.

We have had excellent commercial museums in this country, but never business museums such as the European guildhalls and other permanent industrial exhibitions. In numerous cases temporary expositions recur at fixed intervals, but they are confined to a single line of business or, at most, two or three, and are conducted on a comprehensive rather than a selective basis. There are also a very few permanent affairs of the sort, quite limited in scope, and in some cases American cities have maintained exhibits of articles produced locally. These are planned for permanence sometimes, but customarily the interest dies after a while and they are closed. Much that has been done in the Bush Building is pioneering work.

It is primarily meant for a meeting place for seller and buyer, American manufacturer and his customer from any far corner of the globe and from every part of this country; but through the thousands of

buyers who come there contact with the public is close, and there are frequent special exhibitions to which everybody is invited.

One crosses the threshold of the building from busy Forty-Second Street to enter a lofty-ceilinged lobby almost cathedral in aspect. Here are the atmosphere and appointments of a first-rate club, to which, indeed, the first three or four floors are devoted, the International Buyers' Club. In the club's quarters the decorations and furniture are in the English manor-house style and there are even huge tables about which business conferees take places once occupied by the valiant trenchermen who marred and scarred their solid oak.

Above for twenty or more floors are the collections gathered from all over the United States to show the nation's industrial and commercial resources. On some floors but a single general line is shown, on others several are grouped. In some cases the makers have their own representatives to care for their interests, but in more the Bush organization performs this service. Anything like a complete catalogue is, of course, out of the question here. House furnishings and home appliances, decorative arts and industries, furs, infants' and children's wear, jewelry and clocks, laces and embroideries, luggage and leather goods, men's wear, women's wear, millinery, notions, pianos and talking machines, shoes and shoe accessories, toilet goods and perfumery, toys, waterproof fabrics; these give an idea of the variety of even the larger divisions. Sometimes, perhaps, the arrangement of the exhibits is rather to suit a commercial purpose than after the manner of the museum, but it may be the desired result is the more readily gained that way.

What is of far more moment, back of it all is the sincere effort to perpetuate ideals which inspired designers and craftsmen of an earlier day. It may be a lamp-shade, a piece of tapestry or brocade, a bit of jewelry, a chair; whatever it is, it goes without saying that the every-day things of life gain in real beauty and in appeal to the finer sensibilities when the origin of the idea from which they result goes back some hundreds of years or two or three thousand. It is to this end that the International Buyers' Club has an extensive reference library which is consulted more and more as it becomes better known. In it are not only rare books of prints with the designs of the old-time masters, but many modern and even recent works by recognized authorities. Moreover, there is earnest coöperation with the Metropolitan Museum. Prints, photographs, and other things which may aid in the effort referred to are borrowed, and many a student has attended the Metropolitan's study-hours for practical workers upon advice given in the Bush Building.

It is always with the thought of improvement in commercial design that the temporary exhibitions of the Bush Building are brought together. The most complete showing of the ancient Javanese art of batik ever made in this country was one of the most noteworthy of these. Possibly rivaling it in interest was a lace exhibition, in which there were some good antique laces, but far more examples of fine modern work after old models and patterns. Recently a collection of Persian rugs and antiques gathered with the aid of that government was exhibited. Just now the handiwork of modern France is being shown.

J. OLIN HOWE.



TEA-CADDIES, ENGLISH, 1762

ACCESSIONS AND NOTES

ENGLISH TEA-CADDIES. Three unusually interesting tea-caddies, which deserve more than the brief comment given in this note, were acquired by the Museum last month. Made in London in 1762 by John Swift, they represent the finest workmanship and design of that period—one which produced household plate in large quantities and developed many new forms as a result of the greater refinement in manners and social standards. The French were largely responsible for this change, and in the design of these pieces, almost to the same extent that we find in the work of Paul Lamerie, the style of Louis XV is very pronounced. Naturalistic sprigs of cherry, however, have been combined with conventional motives with great success. The execution is superb; crisp, vigorous, and as bold as though the work had been done in wax instead of hard metal. Of interest is the fact that all three have their original ladle-shaped spoons with pierced and fluted bowls. These little caddies show what life and beauty it is possible for an inspired craftsman to put into his work.

TWO GIFTS OF EMBROIDERED MUSLINS. Since the opening of the Textile Study Room eight years ago, when the Museum collection of textiles was first made accessible to students and designers, there have

been many applicants for patterns suitable for fine white embroidery, and as occasion offered, interesting pieces have been added. Three especially fine examples of this work have been recently acquired through the gifts of Mrs. George Blumenthal and Mrs. John Inness Kane; the latter gift comprising, among other things, two dresses of embroidered muslin, two of silk brocade, and a moire waistcoat of fancy weave.

The embroidered muslin dress pattern presented by Mrs. Blumenthal is of exquisite workmanship with bands of medallion ornament in lacework combined with a floral pattern made up of garden flowers—the lilac, rose, grasses, and foliage—motives popular in the Second Empire.

Of the two embroidered muslins in Mrs. Kane's gift, one has a beautifully worked pattern of trumpet blossoms; the other is a charming Empire dress with a formal scroll pattern based on the acanthus motive.

While embroideries of this character are as a rule too elaborate for machine work, they are, nevertheless, not only invaluable as documents, but instrumental as well in affording inspiration to the designer and raising the standard of commercial fabrics.

EARLY AMERICAN GLASS. In the year 1739, Caspar Wistar founded his glass factory near Alloway in Salem County,

New Jersey. Born about 1696 at Wald-Hilspach, in what was then the Electorate of Heidelberg, he came to America in 1717, settling in Philadelphia, where, in the course of twenty years, he established himself as a merchant and manufacturer of considerable local prestige. In inaugurating his glass industry he imported from Holland a number of workmen skilled in their art, and the increasing success of the undertaking bears witness to the correctness with which he judged the needs of his time and the satisfactory fashion in which he strove to answer them.

The chief output of the Wistar factory was window glass and bottles for commercial use. In addition to these, as the business grew, many articles of household adornment or use were made. There seems to be no record of such work being done in any large way at the factory, and it is possible that much of the finer glass which took the forms of pitchers, bowls, and vases was made at first by the workmen independently and in a more or less experimental way. In the third quarter of the eighteenth century the Wistar glass-house was the chief rival of the Stiegel factory at Mannheim, which it antedated by some years, and the output of the two was in many cases of equal merit.

The group of thirteen pieces of Wistar glass which the Museum has recently purchased gives a representative selection of the types made chiefly between the years 1739 and 1780, when the factory ceased operation. The colors represented in clear glass are fine white, green, aquamarine, brown, and blue. These colors are used sometimes alone, often in combination. Of the four pitchers, one shows the body of the clear white glass with handle and base of brown; white opaque glass is combined with clear aquamarine in a second, and with the clear brown in another; the fourth is of clear greenish glass with a design in the same color overlaid about the body—the design here used being a characteristic one in which the overlaid glass is drawn up over the thinner glass, suggestive of a Chinese wave motive. The same combination of green with brown glass, of green-white and clear red occurs in other pieces

in the group. Three bowls, of blue, of brown, and of greenish glass, are fitted with ball covers to match, and two ball covers of clear white glass have the opaque white introduced.

These pieces, in conjunction with the few pieces which the Museum already owned, form a representative collection of this interesting early glass, the product of the first successful glass manufactory in America. The commercial depression incident to the Revolution seems to have affected the factory at Wistarberg, for in 1780 the work had practically ceased and in 1781 the property was offered for sale by Richard Wistar, Caspar Wistar's son, who had inherited it at his father's death in 1752 and had carried on the industry.

PHOTOGRAPHS OF COMPARATIVE CLASSICAL MATERIAL. The plan started last year of placing cases with explanatory photographs in the various galleries of the Classical Department has been so popular that it has been continued. The case prepared last year contained such material for our Greek Sculpture Gallery, consisting chiefly of stylistically related objects in other collections, and of better-preserved replicas of our fragmentary statues. The new case in the Third Room contains photographs and drawings illustrative of the sixth-century material in that gallery. For instance, the visitor interested in the much-debated origin of our bronze chariot will find there the evidence which points to Etruscan rather than Greek workmanship. He can compare it with contemporary monuments from both sources with regard to its form and the style of its decorations. The visitor who wishes to study the Greek vase-shapes and understand their various functions—an excellent method for a greater appreciation of them—will find a series of scenes, taken mostly from vase-paintings, showing such vases in actual use:—a group of maidens going to the fountain with hydriai or water pitchers; youths drinking from the beautiful kylikes and other forms of cups; slaves ladling out the wine from the kraters; athletes with their oil-flasks; and so on. Or if he is interested in Greek armor, he will find representations of

warriors preparing for battle, putting on their decorated cuirasses and helmets and greaves. Or again if he should wonder to what kind of objects some of our decorative pieces belonged, he can find in this case views of pails and jugs and helmets with such parts in place, enabling him better to visualize the whole from the part. In some instances we have been able to show our evidence for dating. When people wish to know the date of an object in a museum, they generally look at the label, and the information given there settles the question. Few stop to wonder about the whys and wherefores of dating. In looking at our pictures of tomb groups that show certain objects buried together and therefore presumably contemporary, they may begin to realize from what an elaborate fabric of patient research our knowledge in archaeology has been obtained.

This comparative material for the Third Room has not yet been completed, but we have now enough on hand to warrant placing it on exhibition. It is hoped that thereby our collection will gain in its usefulness.

MEMBERSHIP. At the meeting of the Board of Trustees, held February 16, besides 196 Annual Members, the following persons were elected to membership:

FELLOWS FOR LIFE

COLEMAN DU PONT
EDWARD D. FAULKNER
PHILIP L. GOODWIN
ALFRED F. LICHTENSTEIN
CHARLES D. NORTON
BLAIR S. WILLIAMS

SUSTAINING MEMBERS

DELFINO CINELLI
MARY T. COCKCROFT
THOMAS A. EDISON
MRS. MARIE EL-KHOURY
E. BURTON HOLMES
GILBERT S. MCCLINTOCK
HUGO RIESENFELD
WILFRED M. VOYNICH

In recognition of the value and importance of her bequest, the late Helen C. Juilliard was declared a Benefactor. William Adams was elected a Fellow in Perpetuity in succession to the late Thatcher M. Adams.

ANNUAL MEETING OF THE TRUSTEES. At the regular meeting of the Board of Trustees, held February 16, the three outgoing members of the Class of 1920—Daniel C. French, William Church Osborn, and J. Pierpont Morgan—were reelected as the Class of 1927.

Charles D. Norton was elected a Trustee in the Class of 1923, to fill the vacancy caused by the death of Henry Clay Frick.

The following officers and committees were elected for the year ending February 28, 1921:

OFFICERS

President	ROBERT W. DE FOREST
First Vice-President . .	ELIHU ROOT
Second Vice-President .	HENRY WALTERS
Treasurer	HOWARD MANSFIELD
Honorary Librarian . .	WILLIAM L. ANDREWS
Secretary	HENRY W. KENT

EXECUTIVE COMMITTEE

ROBERT W. DE FOREST	} <i>Ex-officio</i>
ELIHU ROOT	
HENRY WALTERS	
HOWARD MANSFIELD	
WILLIAM L. ANDREWS	
EDWARD D. ADAMS	EDWARD S. HARKNESS
GEORGE F. BAKER	J. PIERPONT MORGAN
GEORGE BLUMENTHAL	WILLIAM C. OSBORN
DANIEL C. FRENCH	SAMUEL T. PETERS

FINANCE COMMITTEE

EDWARD D. ADAMS, *Chairman*
GEORGE F. BAKER HENRY WALTERS
GEORGE BLUMENTHAL CHARLES D. NORTON
The Treasurer (*Ex-officio*)

AUDITING COMMITTEE

V. EVERIT MACY, *Chairman*
LEWIS CASS LEDYARD ARTHUR CURTISS JAMES

STORY-HOURS FOR CHILDREN OF MEMBERS. For the children of members the course of story-hours by Miss Chandler continues one more month—the four Saturday mornings in March at 10:30 o'clock. The interest of these Museum visitors continues unabated and their knowledge of, and pleasure in, the Museum grow with each season.

A series of Schumann's Kinderscenen, charmingly played by Mrs. Henry L. de Forest, gave Miss Chandler the themes for four delightful stories in miniature which, interspersed with the music, made up the

program for February 14. These sketches conjured up such bewitching things as an enchanted wood or fairies dancing. The children caught the spirit and when Mrs. de Forest played other Kinderscenen they eagerly suggested the subject or mood of the music.

THE EDITOR of the BULLETIN wishes to share with its readers the pleasure of the following paragraph from a letter recently received from André Girodie:

"I have the honor of thanking you for, having sent the publications of The

Metropolitan Museum of Art to 'Notes of Art and Archaeology' of which I was Director before the war. During the entire hostilities, none of these publications, so important for the history of art, has failed to reach me. Stationed with the Alpine chasseurs, I read them, sometimes at the front, sometimes in the hospital, since I was three times wounded. May I thank you for all the pleasure which they have given me during these years of conflict, when the only reminder of my beloved art studies came from New York."

LIST OF ACCESSIONS AND LOANS

FEBRUARY, 1920

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	*Vase, glazed terracotta, Graeco-Roman, found in Aleppo, Syria.	Purchase.
ARMS AND ARMOR (Wing H, Room 6)	Mask, signed Myochin Masanobu, Japanese, XVI(?) cent.	Gift of Giles Whiting.
CERAMICS. (Floor II, Room 5) (Floor II, Room 5)	Jar, Sung dyn.; temple jar, Ming dyn.,—Chinese.	Purchase.
MISCELLANEOUS. (Wing E, Room 8)	Vase, jar, and duck, Chinese, modern.	Anonymous Gift.
PAINTINGS.	Shadow figures (40), Chinese, modern.	Gift of H. J. Fei.
	†Landscape (The Sun Shower), by Charles Melville Dewey.	Purchase.
	†Maude Adams as Joan of Arc, by A. M. Mucha.	Gift of A. J. Kobler.
PHOTOGRAPHIC NEGATIVES, LANTERN SLIDES, ETC.	Lantern slides (12) representing French country houses, for addition to the lending collections	Gift of Mrs. John W. Alexander.
	Lantern slides (3) and a photograph illustrating a decoration painted for the McClain High School of Greenfield, Ohio.	Gift of Vesper George.
PRINTS, ENGRAVINGS, ETC.	*Prints (9) by various artists	Purchase.
REPRODUCTIONS.	*Wall-paper (32 panels), American, modern.	Purchase.
SCULPTURE.	*Statuette, carved wood, Bodhisattva, Chinese, Sung dyn.	Purchase.
	†Bronze statuette, model of a Horse, by Herbert W. Clark, Jr.	Gift of the Sculptor.
	*Bronze statuette, Pavlowa, by Alfred D. Lenz.	Purchase.
COSTUMES.	†Wedding garment, Turkish (Kosovo), XIX cent.	Gift of Francis H. Markoe.
ANTIQUITIES—CLASSICAL	*Miscellaneous terracottas, etc., from Crete, Minoan and archaic Greek periods.	Lent by the American Institute of Archaeology.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
ARMS AND ARMOR (Wing H, Room 7)	Frontal plate of helmet, German, modern.	Lent by Alan L. Wolfe.
PAININGS (Wing E, Room 9)	Kuan-yin, by Li Lung Mien, Sung period; Portrait of a Man, and posthumous por- traits (2), Ming period.—Chinese	Lent by Samuel T. Peters.
(Wing H, Room 11)	*Bird on Branch, by Korin, Japanese, XVII cent.	Lent by Ellis G. Seymour.
	*Landscapes (12), with figures, Korean, XVI and XVIII cent.	Lent by Hon. Charles H. Sherrill.
TEXTILES (Wing H, Room 24)	Counterpane, embroidered, American, 1822	Lent by Miss Elizabeth Ward.
COSTUMES (Floor II, Room 6)	Priests' robes (4), Japanese, XVI—XVII cent.	Anonymous Loan.

CALENDAR OF LECTURES AND CONCERTS

MARCH 6—APRIL 10

March	6	Egyptian Literature	Arthur C. Mace	4:00 P. M.
	6	Instruments of Ancient Egypt	Frances Morris	5:00 P. M.
	6	Orchestral Concert	David Mannes, Conductor	8:00 P. M.
	7	Dutch and Flemish Furniture	Charles R. Richards, Cooper Union	4:00 P. M.
	11	Early American Architecture: Early Re- publican Houses	Fiske Kimball, University of Virginia	4:00 P. M.
	13	How We Know What We Know in Archae- ology	Gisela M. A. Richter	4:00 P. M.
	13	Mediaeval Instruments	Frances Morris	5:00 P. M.
	13	Orchestral Concert	David Mannes, Conductor	8:00 P. M.
	14	Rugs of Asia	A. U. Dilley	4:00 P. M.
	18	Early American Architecture: Early Re- publican Interiors	Fiske Kimball	4:00 P. M.
	20	The Morris Ideal in Craftsmanship	Elisabeth L. Cary	4:00 P. M.
	20	Instruments of the Italian Renaissance	Frances Morris	5:00 P. M.
	20	Orchestral Concert	David Mannes, Conductor	8:00 P. M.
	21	Architectural Prints	William M. Ivins, Jr.	4:00 P. M.
	25	Rise of Periclean Architecture	William Bell Dinsmoor, American School of Clas- sical Studies at Athens	4:00 P. M.
	27	English Illustrators of the Sixties	Elisabeth L. Cary	4:00 P. M.
	27	Instruments of the French Court	Frances Morris	5:00 P. M.
	27	Orchestral Concert	David Mannes, Conductor	8:00 P. M.
	28	Seymour Haden	Royal Cortissoz	4:00 P. M.
April	1	Periclean Architects and Their Buildings	William Bell Dinsmoor	4:00 P. M.
	8	The Culmination of Greek Architecture in the Age of Pericles: Principles of Design	William Bell Dinsmoor	4:00 P. M.
	10	J. B. C. Corot (For the Deaf)	Jane B. Walker	3:00 P. M.

Each Friday morning at 10 o'clock, beginning March 5, and each Sunday afternoon at 2:30 o'clock, beginning March 7, a Study-Hour for Practical Workers will be conducted by Grace Cornell; each Sunday, a Story-Hour for children and adults will be given by Anna C. Chandler at 3 o'clock; each Wednesday afternoon, at 3:45 o'clock, a Gallery Talk for High School teachers and classes will be given by Mrs. Elise P. Carey; the second Tuesday of each month at 3:45 o'clock, a Gallery Talk for Elementary School Teachers will be given by Miss Chandler; each Saturday morning in March, at 10:30 o'clock, a Story-Hour for children of members will be given by Miss Chandler.

*Not yet placed on Exhibition.

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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PRIVILEGES.—All members are entitled to the following privileges:

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Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A. M. to 5 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.

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